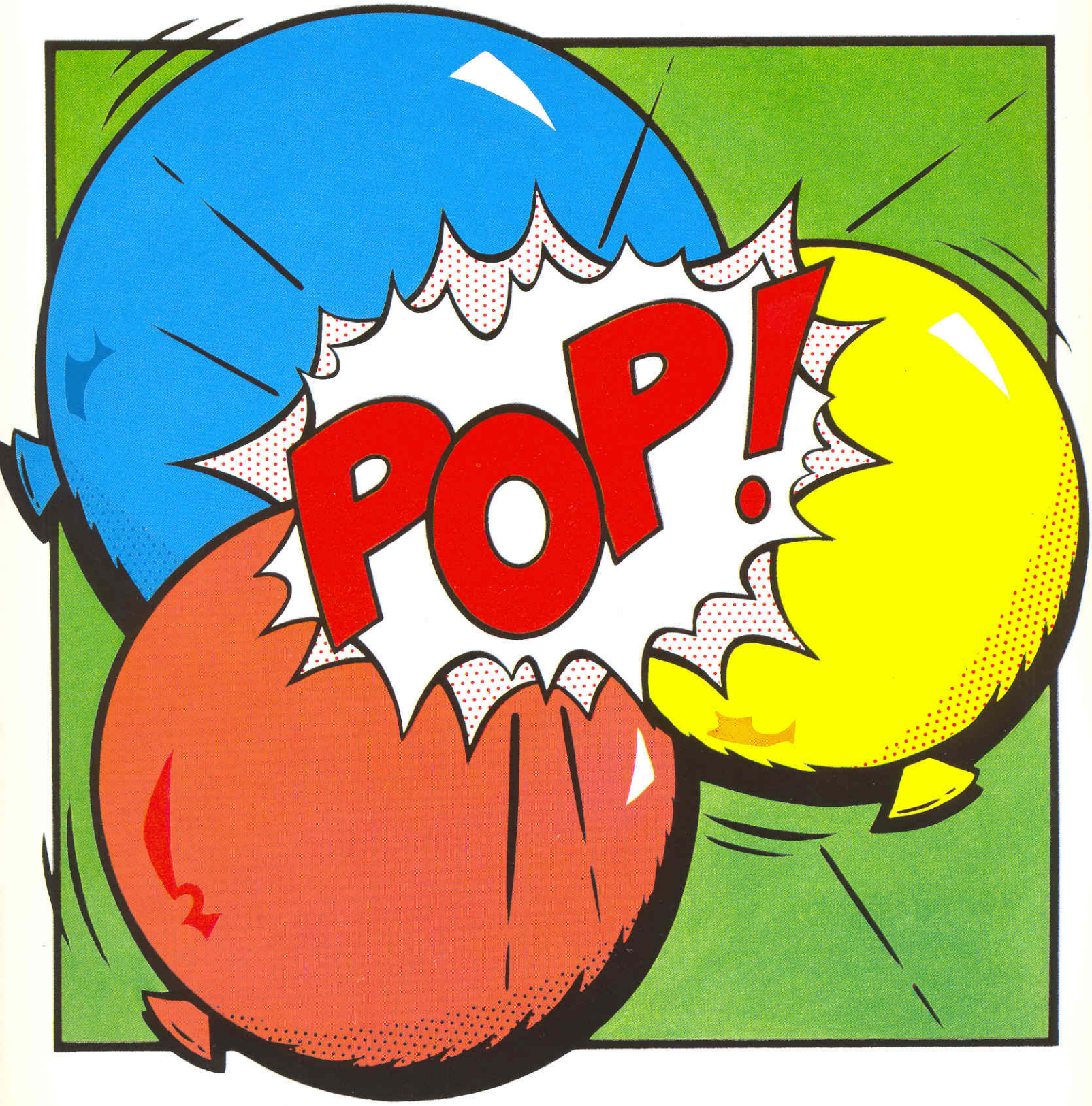


It's Easy to Play

Pops 3.

Simplified arrangements of twelve recent hits.
Includes 'I've Been Losing You', Theme from 'EastEnders',
'Money For Nothing' and 'The Lady In Red'.
Piano/vocal with chord symbols.
Arranged by Frank Booth.



Always There, 24

EastEnders (Theme from), 7

Holding Back The Years, 14

I Knew You Were Waiting (For Me), 4

I Know Him So Well, 34

I've Been Losing You, 38

I Want To Wake Up With You, 21

The Lady In Red, 43

Money For Nothing, 30

Only Love, 27

Private Dancer, 18

To All The Girls I've Loved Before, 10

I Knew You Were Waiting (For Me)

Words and Music by Simon Climie and Dennis Morgan

Moderately

C F(C bass)

(1.) Like a war-rior that fights and wins the bat - tle, I know

Detailed description: This system contains the first two measures of the song. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The vocal line begins with a melodic phrase. Chords C and F(C bass) are indicated above the staff.

C

the taste of vic - to - ry. Though I went through some nights con - sumed by the

Detailed description: This system contains the next two measures. The piano accompaniment continues with the same rhythmic pattern. The vocal line continues the melody. Chord C is indicated above the staff.

F(C bass) C

sha - dows, I was crip - pled e - mo - tion - ally, mm.

Detailed description: This system contains the next two measures. The piano accompaniment continues. The vocal line includes a melisma. Chords F(C bass) and C are indicated above the staff.

Dm7 Am7 Dm7

Some - how I made it through the heart - ache, yes I did, I es - caped

Detailed description: This system contains the final two measures. The piano accompaniment continues. The vocal line concludes the phrase. Chords Dm7, Am7, and Dm7 are indicated above the staff.

Am7 Dm7 Am7

I found my way out of the dark-ness, kept my faith,

F C

kept my faith. When the ri - ver was deep I did - n't fal -

F(C bass) C

ter, when the moun - tain was high I still be - lieved.

F(C bass) C F(C bass)

When the val - ley was low it did - n't stop me no no I

Dm7 Am7 Dm7 F C F(A bass)

knew you were wait - ing, I knew you were wait - ing for me. So we were drawn

Fm(A♭ bass) C(G bass) E7 Am

to - geth - er through des - ti - ny. oh boy

F(A bass) Fm(A♭ bass) C(G bass) B♭

I know this love we share was meant to be

Dm7 Am7

knew you were wait - ing

Dm7 Am7 Dm7 F D.S. to Fade

knew you were wait - ing for me.

VERSE 2:

With an endless desire
I kept on searching
Sure in time our eyes would meet.

And like the bridge is on fire
The hurt is over
One touch and you set me free.

I don't regret a single moment, no I don't, looking back
When I think of all those disappointments, I just laugh, I just laugh.

EastEnders

(Theme from "EastEnders")

By Leslie Osborne and Simon May

Moderately

The musical score is written for piano in a 4/4 time signature with a key signature of one flat (Bb). It consists of four systems of music, each with a treble and bass clef staff. The tempo is marked 'Moderately'. The piece begins with a repeat sign. The first system includes chords F, Am, Bb, Gm7, and F(A bass). The second system includes Bb, C, F, Am, and Bb. The third system includes Gm7, F(A bass), Bbmaj7, C, Am7, and Dm. The fourth system includes Am7, Dm, Gm7, Bb, and C. Fingerings are indicated by numbers 1-5 above or below notes. The score concludes with a double bar line.

F Am Bb

Gm7 F(A bass) Bb C

F Am Bb Gm7 F(A bass)

Bb C To Coda ♠ F C F C

F Am7 Bb

1.

B \flat F(A bass) B \flat C

2.

B \flat C Am7 Dm

Am7 Dm Gm7

B \flat D.C. al Coda C

♩ CODA F C F C

F tacet B \flat (F bass) C(F bass) F

rall.

To All The Girls I've Loved Before

Words and Music by Hal David and Albert Hammond

G

To all the girls I've loved be - fore,
 once ca - ressed,
 shared my life,
 who trav - elled in and
 and may I say I've
 who now are some-one

Am7

out held els my door;
 the best;
 e's wife;
 I'm glad they came a -
 for help - ing me to
 I'm glad they came a -

Am7(D bass) D7 Am7 D7 To Coda

long, I ded - i - cate this song to all the girls I've
 grow, I owe a lot I know, to all the girls I've
 long, I ded - i - cate this song, to all the girls I've

G C G

loved be - fore.
 loved be - fore.
 To all the girls I

2.
G C(G bass) G

The winds of change are al - ways blow - ing

Am7 Am7(D bass)

and ev - 'ry time I tried to stay. The winds of change con - tin - ued

D7 Am7(D bass) D7 G C

blow - ing, and they just car - ried me a - way.

G D.%. al Coda

To all the girls who

⊕ CODA C(G bass) G

loved be - fore.

⌘ G

(1.) To all the girls who cared for me; (2. 3.) loved be - fore; who filled my nights with who trav - elled in and

Am7

ec - sta - sy;
out our door;

they live with - in my
we're glad they came a -

Am7(D bass)

D7

Am7(D bass)

D7

heart;
long;

I'll we ded - i - cate this

part song of to all the girls I've we've

1.

To next strain

G C G

loved be - fore.

The winds of change are al - ways
cresc.

2.

C(G bass)

G

C

G

loved be - fore.

(2.) To all the girls we've

3.

E_b

F

loved

dim. e molto rit. be -

G Fine C(G bass) G

fore. *pp* *f* blow - ing

Am7

and ev - 'ry time I tried to stay.

Am7(D bass) D

The winds of change con - tin - ued blow - ing,

Am7(D bass) D7 Eb

and they just car - ried me a - way.

G D.%.%.

(3) To all the girls we've

Holding Back The Years

Words by Mick Hucknall
Music by Mick Hucknall/Neil Moss

Dm9 G

Hold - ing back the years
Hold - ing back the years

Dm9 G Dm7

think - ing of the fear I've had so long,
chance for me to es - cape from all I know,

G

when some - bo - dy hears
hold - ing back the tears

Dm9 G Dm7

lis - ten to the fear that's gone.
there's noth - ing here has grown.

G Dm9 G

Stran - gled by the wish - es of pa - ter
 (%) I've wast - ed all my tears _____

Dm9 G 1. Dm7

hop - ing for the arms of ma - ter get to me the
 wast - ed all those years _____

G Dm7 G

soon - er or la - ter. _____

Dm9 G13 Dm7

2. 3. G Dm7 G

noth - ing had the chance to be good _____
 and noth - ing had the chance to be good _____

Dm9 G

noth - ing ev - er could _____ yeah. _____
 'cos noth - ing ev - er could _____ oh _____ yeah. _____

Dm7 G7

Oh _____ well I'll keep hold - ing on, _____
 Oh _____

Dm7 G7 Dm7

I'll keep hold - ing on, _____ I'll keep

G7 Dm7 To Coda ♠ G

hold - ing on, _____ I'll keep hold - ing on _____

Dm9 G

so tight.

Dm9 G Dm G

Dm7 G Dm7 G

D. al Coda

♩ CODA G

hold - ing on — hold -

ing, hold - ing, hold - ing oh. —

Dm9

G13 Dm9 G13 (Repeat to Fade)

Private Dancer

Words and Music by Mark Knopfler

Moderately fast and smooth

Em7 Bm7 C

1. 4. Well, the men come in — these
2. 3. (See additional lyrics) plac - es, —

Detailed description: This system contains the first two lines of music. The first line is a piano introduction with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a melodic line in the treble and a bass line in the bass. The second line is the vocal melody, starting with the lyrics 'Well, the men come in — these' for the first ending and 'plac - es, —' for the second ending. Chord symbols Em7, Bm7, and C are placed above the staff. The piano accompaniment includes a triplet of eighth notes in the bass line.

Em7 Bm7 Am7 Am7(D bass)

and the men are all the same. —

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with the lyrics 'and the men are all the same. —'. The piano accompaniment continues with the same melodic and bass lines. Chord symbols Em7, Bm7, Am7, and Am7(D bass) are placed above the staff. The piano accompaniment includes a triplet of eighth notes in the bass line.

Em7 Bm7 C Em7 D

You don't look at their fa - ces, — and you don't

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody continues with the lyrics 'You don't look at their fa - ces, — and you don't'. The piano accompaniment continues with the same melodic and bass lines. Chord symbols Em7, Bm7, C, Em7, and D are placed above the staff. The piano accompaniment includes a triplet of eighth notes in the bass line.

1. 3. 2. 4.

Am7 Am7(D bass) Am7 Am7(D bass)

ask their name. — on ask the wall. — I'm your
ask their name. —

Detailed description: This system contains the seventh and eighth lines of music, divided into two endings. The first ending (1. 3.) has the lyrics 'ask their name. —' and the second ending (2. 4.) has the lyrics 'on ask the wall. — I'm your ask their name. —'. The piano accompaniment continues with the same melodic and bass lines. Chord symbols Am7 and Am7(D bass) are placed above the staff. The piano accompaniment includes a triplet of eighth notes in the bass line.

CHORUS
G(sus4)

G

pri - vate dan - cer, a dan - cer for mo - ney; I'll

Em7 D(sus4) D

do what you want me to do. I'm your

Fmaj7

pri - vate dan - cer, a dan - cer for mo - ney and

1. F#m7(b5) C#dim C7 Em7 D.C.

an - y old mu - sic will do.

2. 4. 5. 6. 7. etc. F#m7(b5) B7 Em7 Am7(D bass) 1st time D.S. 2nd time Repeat and Fade 3. F#m7(b5)

an - y old mu - sic will do; I'm your an - y old mu - sic will

C#dim C7 Em7 Em(A bass)

do. Deutsche marks or

dol - lars; — A - mer - i - can Ex - press will do nice - ly, thank you.

Let me loos - en up your col - lar, — tell me,

C#dim C7 B7 Am7(D bass) *D.S. (Repeat and Fade)*

you want to see me do the shim - my a - gain? — I'm your

VERSE 2:
 You don't think of them as human.
 You don't think of them at all.
 You keep your mind on the money,
 Keeping your eyes on the wall.

(To Chorus:)

VERSE 3:
 I want to make a million dollars.
 I want to live out by the sea.
 Have a husband and some children;
 Yeah, I guess I want a family.

I Want To Wake Up With You

Words and Music by Ben Peters

F C(E bass) Dm F7

I want to wake up with you,

Bb C C F F7

I want to be there when you o - pen your eyes,

Bb C Dm Bb Bdim

I want you to be the first thing that I see,

F(C bass) Bb(C bass) F C

I want to wake up with you.

F C(E bass) Dm F7

I want to lay by your side,

Bb C C F F7

I want to feel ev - e - ry beat of your heart, _____

Bb C Dm Bb Bdim

and through - out the night I want to hold you tight,

F(C bass) Bb(C bass) F F7

I want to wake up with you.

Bb Bdim F(C bass) Dm7

All the love in - side me has been sleep - ing,

Gm7 C7 F

wait - ing till the right one came a - long. _____

A Dm

You can share the love that I've been keep - ing. _____

Gm7 C Bb(C bass) C

D.C. Through and back Repeat to Fade

you can put the mu - sic to my song.

VERSE 3:
 I want to wake up with you,
 I want to reach out and know that you're there.
 I want you to be the first thing that I see,
 I want to wake up with you.

Always There

Music by Simon May and Leslie Osborne
Words by Don Black

G C(E bass) D(F# bass) G

(1.) Al - ways there,
(2. 3.) Al - ways there,

your love is al - ways there,
the feel - ing's al - ways there,

Detailed description: This system contains the first three measures of the song. The key signature is one sharp (F#) and the time signature is 4/4. The first measure has a G chord and lyrics '(1.) Al - ways there, (2. 3.) Al - ways there,'. The second measure has C(E bass) and D(F# bass) chords and lyrics 'your love is al - ways there, the feel - ing's al - ways there,'. The third measure has a G chord and lyrics 'al - ways there, al - ways there,'. The piano accompaniment features a steady bass line with chords in the right hand.

C(E bass) D(F# bass) G C A(C# bass) D

no sea could ev - er di - vide
no dis - tance could ev - er change

the love we share.
how much we care.

Detailed description: This system contains the next three measures. The first measure has C(E bass) and D(F# bass) chords and lyrics 'no sea could ev - er di - vide no dis - tance could ev - er change'. The second measure has a G chord and lyrics 'the love we share. how much we care.'. The third measure has C and A(C# bass) chords and lyrics 'the love we share. how much we care.'. The piano accompaniment continues with a consistent harmonic support.

D7 G C(E bass) D(F# bass)

It's Love's al - ways there,
al - ways there,

clear as the
for ev - er

Detailed description: This system contains the next three measures. The first measure has a D7 chord and lyrics 'It's Love's al - ways there, al - ways there,'. The second measure has a G chord and lyrics 'al - ways there, al - ways there,'. The third measure has C(E bass) and D(F# bass) chords and lyrics 'clear as the for ev - er'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

G C(E bass) D(F# bass) G To Coda

morn - ing air,
al - ways there

as sure as
like dream - ers

winds kept blow - ing
sky and mu - sic

Detailed description: This system contains the final three measures of the song. The first measure has a G chord and lyrics 'morn - ing air, al - ways there'. The second measure has C(E bass) and D(F# bass) chords and lyrics 'as sure as like dream - ers'. The third measure has a G chord and lyrics 'winds kept blow - ing sky and mu - sic'. The system ends with a 'To Coda' instruction. The piano accompaniment concludes with a final chord in the right hand.

C(E bass)



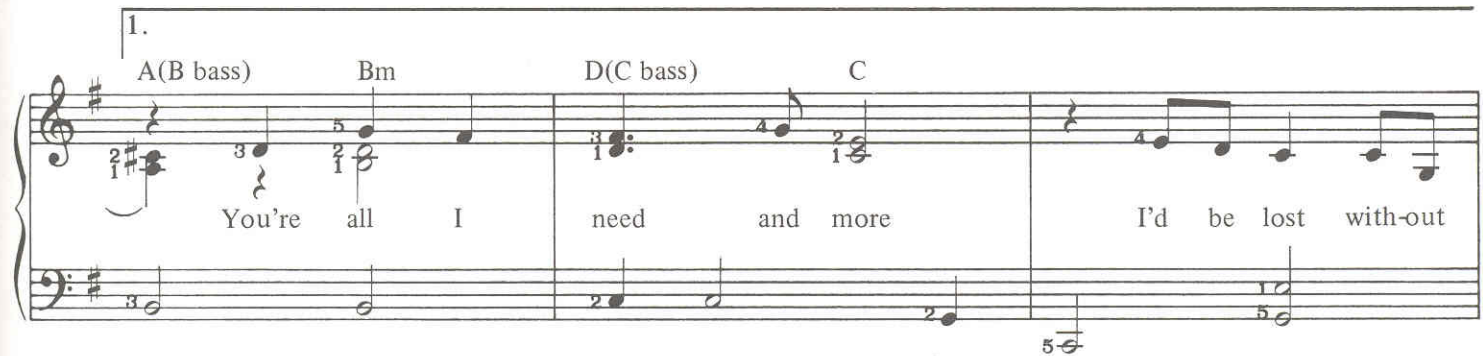
love will be al-ways there.
love will be al-ways there.

Em7 G(A bass) A Dmaj9 D



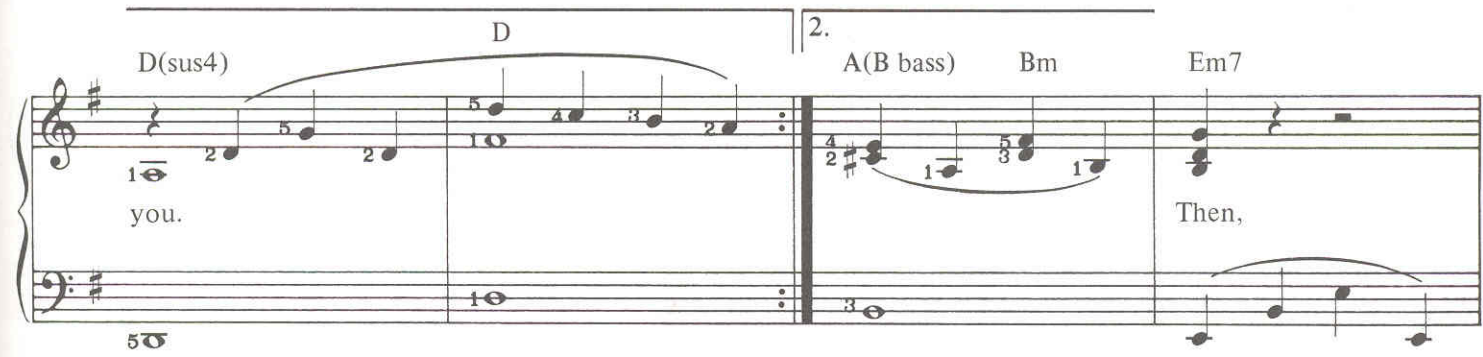
You, When, you were worth the wait ing for.
when our love is deep e-nough.

1. A(B bass) Bm D(C bass) C



You're all I need and more I'd be lost with-out

D(sus4) D 2. A(B bass) Bm Em7



you. Then,

A All A D D(E bass) Em



then you can sail through storm - y wa - ters.

A D(F# bass) E(G# bass) A7 A

Ah

D(F# bass) E(G# bass) A D E

A D11 D7 *D.C. al Coda* CODA C(E bass) D(F# bass)

love will be al -

G C G

ways there, — love's al - ways there. —

C(E bass) D(F# bass) G

love's al - ways there. —

Only Love

Words by Pierre Delance
Music by Vladimir Cosma

Musical notation for the first system of the song. The key signature is one sharp (F#) and the time signature is common time (C). The system consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The lyrics 'On - ly love' are written below the first two notes. The next measure contains a triplet of eighth notes: G4, A4, and B4. The lyrics 'can make a' are written below these notes. The final measure contains a quarter note C5 and a half note G4. The lyrics 'me - mo - ry,' are written below these notes. Chord symbols G and C are placed above the first and third measures respectively. Fingerings are indicated by numbers 1-5.

Musical notation for the second system of the song. The key signature is one sharp (F#) and the time signature is common time (C). The system consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The lyrics 'on - ly love' are written below the first two notes. The next measure contains a triplet of eighth notes: G4, A4, and B4. The lyrics 'can make { a }' are written below these notes. The final measure contains a quarter note C5 and a half note G4. The lyrics 'mo - ment last.' are written below these notes. Chord symbols Am, D7, and G are placed above the first, second, and third measures respectively. Fingerings are indicated by numbers 1-5.

Musical notation for the third system of the song. The key signature is one sharp (F#) and the time signature is common time (C). The system consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The lyrics 'You were there' are written below the first three notes. The next measure contains a triplet of eighth notes: G4, A4, and B4. The lyrics 'and all the' are written below these notes. The final measure contains a quarter note C5 and a half note G4. The lyrics 'world was young' are written below these notes. Chord symbols Em, Em(D bass), A(C#bass), D, and D(C bass) are placed above the first, second, third, fourth, and fifth measures respectively. Fingerings are indicated by numbers 1-5.

Musical notation for the fourth system of the song. The key signature is one sharp (F#) and the time signature is common time (C). The system consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The lyrics 'songs un - sung,' are written below the first three notes. The next measure contains a triplet of eighth notes: G4, A4, and B4. The lyrics 'page to live,' are written below these notes. The final measure contains a quarter note C5 and a half note G4. The lyrics 'and I re - mem - ber you then, when' are written below these notes. Chord symbols G(B bass), C, Am7, and D7 are placed above the first, second, third, and fourth measures respectively. Fingerings are indicated by numbers 1-5.

G 3 C 3

love was all, all you were liv - ing for, and how you

Am D7 G

gave that love to me.

B(D# bass) B 3 Am(E bass) Em Em(C# bass)

On - ly then I {felt} my heart was free, I was

{knew}

G(D bass) 3 To Coda ♠ D7

part of you and you were all of

G(sus4) G B

me. Warm were the days and the

(2nd time instrumental)

Em D D7

nights of those years, paint - ed in col - ours to

G F#m7(b5) B7

out - shine the sun. All of the words and the

Em Em(D bass) C#m7(b5) F#

dreams and the tears live in my re -

B(sus4) B *D.C. al Coda*

mem - brance.

CODA D7(sus4) *ritard*

all

D7 G(sus4) G

of me.

Money For Nothing

Words and Music by Mark Knopfler and Sting

Medium rock tempo

Am7 D

(1.-6.) Look at them — yo - yo's that's — the way to do it —
(4.) I should-a — learned to — play the gui - tar —

Am7 C D

I play the gui - tar on the M. T. V.
should - a learned to play them drums.

Am7

that ain't — work - in', that's — the way to do it
look at that she got it stick - in' in the cam - era

G Am7 To Coda 3rd time

mon - ey for noth - in' and — chicks for free. —
man, we could have some fun. —

Am7

D7

(2.) That ain't work - in' that's the way you do it
 (3.) See that little faggot with the ear - rings and the make up
 (5.) And he's up there, he's mak - ing Haw - aian noi - ses

Am7

C

D

lem - me tell ya them guys ain't dumb
 yeah buddy that's his own hair
 bang - in' on the bongos like a chim - pan - zee that

Am7

may - be get a blis - ter on your lit - tle fin - ger
 that lit - tle fag - got got his own jet air - plane
 ain't work - in' that's the way you do it

G

Am7

that little may - be get a blis - ter on your thumb.
 fag - got he's a millionaire.
 money for noth - in' and chicks for free.

CHORUS

F C F

We got - ta in - stal mi - cro - wave ov - ens, cust - om kit - chen de -

G Am7

liv - er - ies. We got - ta move these re - frig - er - a - tors,

D E F#

we got - ta move these col - our T. - V's.

1. 2. 3. D.S. twice (2nd time to Coda)

⊕ CODA Am7

mon - ey for noth - in' spoken*

D

This system of musical notation features a grand staff with treble and bass clefs. The treble clef part contains a melody with lyrics "mon - ey for noth - in' spoken*" and a final note with a fermata. The bass clef part provides accompaniment with fingerings 5, 2, 1, 3, 5, 4, 2, 1. A chord symbol "D" is placed above the second measure.

chicks for free _____

Am7 C D

This system continues the musical notation. The treble clef part has lyrics "chicks for free _____" and a fermata. The bass clef part has fingerings 5, 2, 1, 3, 5, 4, 2, 1. Chord symbols "Am7", "C", and "D" are placed above the staff.

mon - ey for noth - in' and

Am7

This system continues the musical notation. The treble clef part has lyrics "mon - ey for noth - in' and" and a fermata. The bass clef part has fingerings 5, 2, 1, 3, 5, 4, 2, 1. A chord symbol "Am7" is placed above the staff.

chicks for free. _____

G Am7 Ad lib. to Fade

This system concludes the musical notation. The treble clef part has lyrics "chicks for free. _____" and a fermata. The bass clef part has fingerings 5, 4, 5, 1, 2, 4. Chord symbols "G" and "Am7" are placed above the staff, followed by the instruction "Ad lib. to Fade".

I Know Him So Well

Words and Music by Benny Andersson,
Tim Rice and Bjorn Ulvaeus

F C7 F(A bass)

(1.) Noth - ing is so good it lasts e - ter - nal - ly,
(2.) Look - ing back I could have played it dif - ferently,

Dm Dm(C bass) Bb

per - fect si - tu - a - tions must go wrong.
won a few more mo - ments, who can tell?

F(C bass) C7(Bb bass) Bb Bb(A bass)

But this has nev - er yet pre - vent - ed me
But it took time to un - der - stand the man.

Gm

1. C C7

want - ing far too much for far too long.
Now at least I know I know him

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2.
C F Bb(F bass)

well. Was-n't it good? Was-n't he fine? Is-n't it mad-

Bbm(F bass) F Bbm(Db bass)

ness he can't be mine? But

F C7(E bass) Dm G7(B bass)

in the end he needs a lit - tle bit more than me, more se -

F(C bass) C(Bb bass) Bb Bb (C bass) C F Bbm(F bass)

cu - ri - ty. I know him so well.

Bb(C bass) C F C7 F(A bass) F

No one in your life is with you con-stant-ly,
Looking back I could have played it dif-ferently,

Dm Dm(C bass) Bb F(C bass) C7(Bb bass)

no one is com-plete-ly on your side. And though I move my world to
 learned a-bout the man be-fore I fell. But I was ev - er so much

Bb Gm 1. C C7

be with him, — still the gap be-tween us is too wide.
 young-er then, — now at least I know I know him

2. C F Bb(F bass)

well. Was-n't it good? — was-n't he fine? — is - n't it mad-

Bbm(F bass) F

ness he won't be mine? — Did - n't I know

Bm7(b5) Dm Dm(C bass)

— how it would go — if I knew — from the start —

G C(E bass) Dm7 C

Why am I fall - ing a - part? —

F Bb(F bass)

Was - n't it good? — Was - n't he fine? — Is - n't it mad -

Bbm(F bass) F Bbm(Db bass)

ness he won't be mine? — But

F C7(E bass) Dm G7(B bass) F(C bass) C(Bb bass)

in the end he needs a lit - tle bit more than me, more — se - cu - ri - ty.

Bb C9(sus4) C7 F

rall. I know him so — well.

I've Been Losing You

Words and Music by Pal Waaktaar

Steadily

Musical notation for the first system, featuring a treble and bass clef with a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The tempo is marked 'Steadily'. The key signature has one flat (B-flat). The lyrics are: 'It was - n't rain that washed a - way rinsed out the col -'. Chords are indicated as Dm and G.

Musical notation for the second system. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'ours of your eyes put - ting the gun -'. Chords are indicated as Dm and Am.

Musical notation for the third system. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'down on the bed - side ta - ble I might have re - al - ised'. Chords are indicated as F, C, and Dm.

Musical notation for the fourth system. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'it was - n't the rain that made no dif -'. Chords are indicated as G and Dm.

G Dm

ference and I could have sworn it was - n't me

Am F C

yet I did it all so cold - ly al - most slow - ly

Dm G

1st time only

plain for all to see Oh c - 'mon.

F G C

Please now talk to me tell me

G Dsus4 D F

things I could find help - ful how can I stop

C G

now is there noth - ing I can do

D(sus4) D F C

I have lost my way

1.

Em D

I've been los - ing you.

2.

Dm7 Em

(2.) I can still hear I've been los - ing

Am D

you.

Am D

Am F Em D(sus4) D

Please now
Please now

F C G

talk to me
talk to me
tell me
tell me
things I could find
tell me what to do

D(sus4) F C

help - ful
(help - ful)
how can I
how can I
stop now is there
stop now is there

1. 2. G D E

1. noth - ing I can do.
2. no - thing I can do.

F C Am

I have lost my way I've been losing

Dm Dm(C bass)

you. You

Gm7 Dm Bb

I've been losing you.

Dm

rall. I've been losing you.

VERSE 2:
 I can still hear our screams competing
 You're hissing your s'es like a snake
 Now in the mirror stands half a man
 I thought no one could break
 It wasn't the rain that made no difference
 Nervously drumming on 'run away'
 But I want the guilt to get me, thoughts to wreck me
 Preying on my mind.

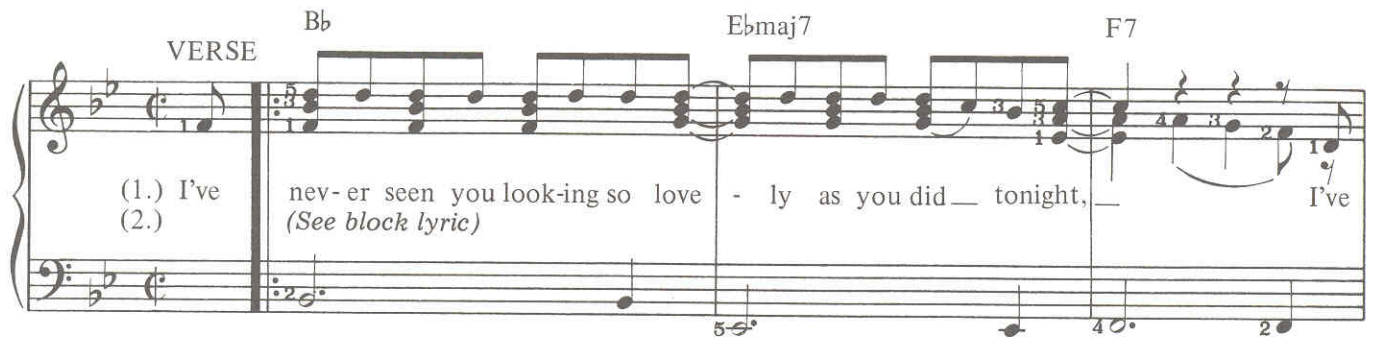
The Lady In Red

Words and Music by Chris De Burgh

VERSE

Bb Ebmaj7 F7

(1.) I've nev-er seen you look-ing so love - ly as you did tonight, I've
(2.) (See block lyric)



D7 D(F# bass) Gm F Eb(add9)

nev-er seen you shine so bright, mm mm mm mm.



Eb Bb Eb

I've nev-er seen so ma-ny men ask you if you want-ed to dance.



F7 D7 D(F# bass) Gm

they're look-ing for a lit-tle ro-mance,



Bb7(F bass) Eb(add9) Eb Ebmaj7

giv - en half _____ a chance, and I have

Cm F7

nev - er seen that dress you're wear - ing, or the high-lights in your hair

Gm(add9) Gm F(add9) F CHORUS

that catch your eyes, I have been blind. The

F(Eb bass) Bb Bbmaj7 (D bass) Bb Ebmaj9

la - dy in red is

F Gm Gm(add9) F(A bass) Gm

danc - ing with me, cheek to cheek, there's

Gm(D bass) Cm F7

no - bod - y here, it's

Bb

just you and me, it's where I wan - na be,

Bb7 Eb

but I hard - ly know

D(F# bass) D

this beau - ty by my side,

Gm Gm(F bass) Em7(b5)

I'll nev - er for - get

1.

Cm9 Cm Cm7 F

the way you look — to - night.

Bb Bb(D bass) Ebmaj7 Eb Ebmaj7

Bb Bb(D bass) Ebmaj7 F

(2.) I've

2.

Gm Gm(F bass)

way you look — to - night,

Em7(b5) Cm7

I nev - er will — for - get —

Cm Cm7 F7

the way you look to - night.

Bb 3x Bb(D bass) Ebmaj7

The

F Bb Bb(D bass)

la - dy in red,

Ebmaj7 F Bb

my la - dy in red.

VERSE 2:

I've never seen you looking so gorgeous as you did tonight,
 I've never seen you shine so bright,
 You were amazing.
 I've never seen so many people want to be there by your side,
 And when you turned to me and smiled, it took my breath away,
 And I have never had such a feeling,
 Such a feeling of complete and utter love, as I do tonight.

(To Chorus)



The Beatles



Enya



Phil Collins



Van Morrison



Bob Dylan



Sting



Paul Simon



Tracy Chapman



Eric Clapton



Pink Floyd



New Kids On The Block



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Bringing you the words

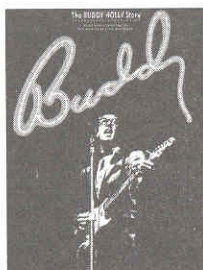
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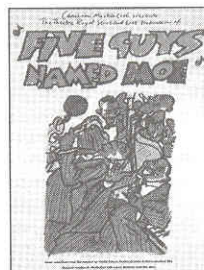
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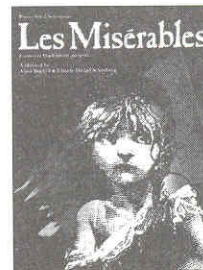
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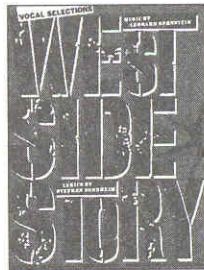
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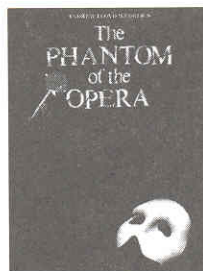
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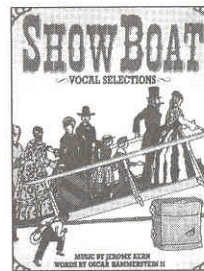
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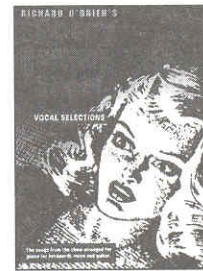
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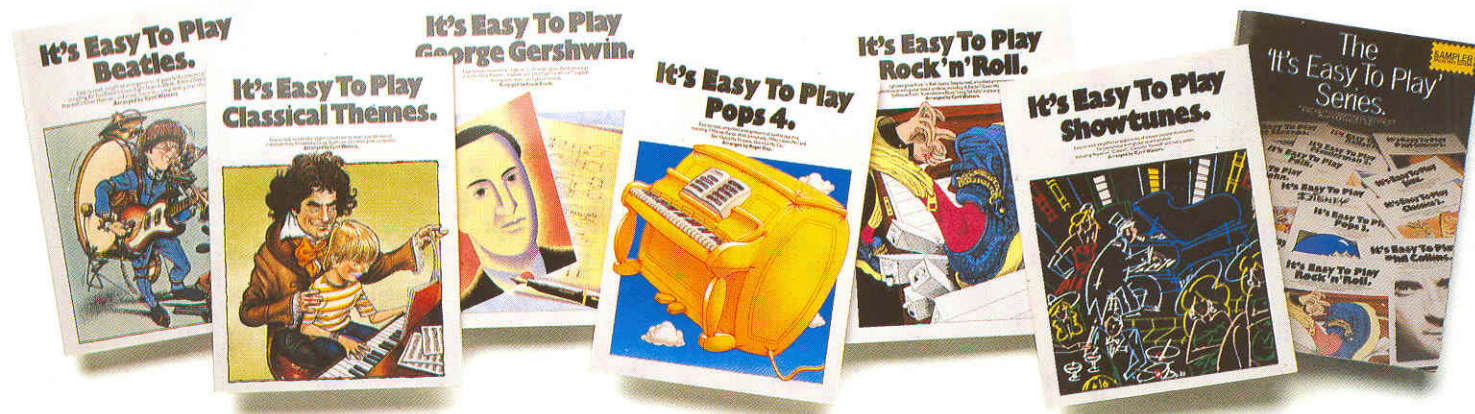


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